Brown

A

FAMILIAR ANALYSIS

OF

SANSCRIT PROSODY.

BY

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OF THE MADRAS CIVIL SERVICE.

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DEDICATED

TO

HORACE HAYMAN WILSON,

BODEN PROFESSOR OF SANSCRIT, OXFORD,

&c. &c. &c.

IN

ACKNOWLEDGMENT OF MUCH PRIVATE KINDNESS,

AND AS A

TRIBUTE OF RESPECT FOR UNRIVALLED ACHIEVEMENTS

IN

SANSCRIT LITERATURE.

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The Paragraphs are denoted by the Numbers.

ERRATA.

Page 7, line 19, *for* Caryéshu *read* Cávyéshu.
—— 8, — 39, *for* manjuváe vac *read* manjuvac.
—— 8, — 44, *for* deviation *read* division.

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Prefatory Remarks.

The system of Sanscrit prosody is short and easy; but it has been treated in ancient native writers in a mode that has rendered it very obscure. Mr. Colebrooke's Essay on the subject has made it accessible to the English reader; but he, like Mr. Yates, in his Sanscrit Grammar, has adhered to the ancient routine. The very learned Stenzler, Lassen, Lenz, Schlegel, Bopp, de Chézy, and other ornaments of Germany and France, have incidentally discussed parts of the art; but a consecutive explanation is yet wanting, if it were only to draw the line between what is essential and what is mere verbiage.

The present essay is grounded on instructions received in India from learned bramins; but so great was the obscurity of their precepts, that without the aid of Colebrooke's Essay, I might have desisted in despair; I will further confess that, without the aid of these living instructors, I should have found the greatest difficulty in comprehending the meaning of that illustrious light of Sanscrit literature.

I gradually perceived that the art may be rendered easy, by adopting a new method, free from the mysterious pedantry which has hitherto darkened every statement. This easier mode I now propose to describe; and, at the conclusion, I shall notice the pedantic difficulties which it is not worth while to discuss here.

One of the chief difficulties arises from using a variety of useless names: for instance, instead of saying that a verse contains eleven syllables in the line, or twelve, or twenty-one, a peculiar *name* is given to each number. Eleven is called *Trishtubh;* twelve is called *Jagatí*, nineteen is *Atidhrití*, and twenty-one *Pracriti*. Accordingly, instead of saying that a species of verse has eleven syllables in the line, it is said to "belong to the genus *Trishtubh*." Nor is this all. As there are four lines in the verse, it is stated to contain not eleven but forty-four syllables. Specimens of these refinements are produced by Stenzler in his concluding note on the *Raghu Vamsam*.

Another puzzling refinement is the use of a *new* name for a metre composed of two others. Thus Stenzler, in the same place, states the syllables that compose the *Indra Vajra*. This very common metre is the same as is used by Horace:—

Trahuntque siccas machinæ carinas.

But the initial may be long at pleasure. Instead of mentioning this liberty, native writers call the variety *Upendra Vajra:* and when the two are mingled, as perpetually happens, they call this *ākhyānakī*, and refer it to the class *Trishtubh* (mentioned above), because it contains eleven syllables.

Now, from all this detail, we learn only one fact, for which *one* rule and *one* name would have sufficed. The natural result is, that this one name is well known throughout India, and the other three are forgotten—*unknown,*

I may rather say, for these refinements have always been confined to a few who value them highly.

The generic names *Trishtubh*, *Jagatí*, and so forth, occur only in the *Véda*, and treatises on magic; wherein their import is very doubtful. Indeed, I have found them (if I may use the expression) misapplied: a spell written in the *Sárdúla* metre has nineteen syllables in the line; yet is said to belong to the *Jagatí* class; whereas, from what is above stated, it belongs to the *Atidhrití*. Nay, some spells are called by two names; as, for instance, "*Jagatí* or *Atidhrití*." A sensible pandit, whom I questioned on this point, was of opinion that these names have nothing to do with metre, and denote certain days of the month. Indeed, in the opinion of bramins, prosody and magic (each being called *chhandas*) are but one art, and he who has a bramin for his guide will find that the two themes are taught simultaneously.

Again:—uniform metres (being such as have the four lines alike) are from eleven to twenty-six syllables in length: what is longer, falls under the denomination of (*Dan'd'aca*) measured prose, which, like English blank verse, is unlimited in length; but a love of obscure phrases leads the native teachers (and here Mr. Colebrooke follows them) to state, that this verse extends from 26 to 999 syllables. In plain English, it has no limit.

On the other hand, from a desire to fabricate a numerical system, they have actually divided and subdivided known metres, and produce these unavailable portions of metres from one, two, or three, to ten syllables, as if any such existed.

Another conceit mentioned by Mr. Colebrooke* is, that the number of metres is *many millions;* yet his own accurate tables shew a total of less than a thousand, though swelled by giving sometimes many names to one sort: in truth, there are not *one hundred* metres in the whole language; and *less than fifty* are in use. Half that number will suffice for the learner, and we rarely find a pandit who knows so many. All the remainder are fabrications of prosodians, which poets reject; and the "millions" are merely the *possible* sum of a geometrical series of numbers, which has not the smallest connexion with the art.

Let me then be pardoned if I deviate from the native routine, and point out to the reader what Cardinal Wolsey calls—

A sure and safe way, though thy master missed it.†

Section I.

1. Sanscrit metre is scanned with the following feet. A foot is called गणं *gan'am.* The feet are denoted in all writers, ancient and modern, by certain letters. To assist recollection, I have added to each foot a Latin and a Sanscrit word, the initial of which denotes the foot. The order in which the feet stand is invariable; and it will be perceived, as we look down the columns, that the first has a long and short syllable alternately; the second, two of each; and the third, four of each.

* Essays, 8vo., p. 97. Edit. 1837. † Shakesp., Hen. VIII. Act iv. 1.

	Quantity.	Example.	Latin Example.	Greek Name.
M	– – –	Mantrán'ám,	Mæcenas,	Molossus.
Y	⏑ – –	Yatisté,	'Ymetto,	Bacchic.
R	– ⏑ –	Raxayá,	Reddidi,	Cretic.
S	⏑ ⏑ –	Sarasám,	Similes,	Anapæst.
T	– – ⏑	Tampas'ya,	Tentare,	Antibacchic.
J	⏑ – ⏑	Jajápa,	Juvabit,	Amphibrach.
B	– ⏑ ⏑	Bhactapa,	Bucula,	Dactyl.
N	⏑ ⏑ ⏑	Nanuhi,	Nivea,	Tribrach.

2. The word *gan'am* being added, the feet are called *Ma-gan'am*, *Ya-gan'am*, *Ra-gan'am*, &c. The dactyl is *Bha:* but, for convenience, I shall call this B. A little practice will shew us that these names are quite as easy to recollect as the Greek epithets. Without the aid of examples such as I have added, it must have been difficult to recollect the names of the feet.*

3. The word *Guru* signifies 'long,' and *Laghu* is 'short' (literally, *heavy* and *light*), and G and L, the initials of these words, are thus used.

		Name.	Example.		
G L	– ⏑	Galam,	Gán'a,	Gaudet,	Trochee.
L G	⏑ –	Lagam,	Lasat,	Leves,	Iambus.
G G	– –	Gagam,	Gangá,	Grávés,	Spondee.
L L	⏑ ⏑	Lalam,	Laghu,	Lěvě,	Pyrrhic.

Some authors call the trochee H, (*ha-gan'am*), and the iambus V. These may be recollected by the words *Hára*, *Vaní* (in Latin *Hæsit*, *Vagans*); but the names in common use are those given above. In native treatises, a *long* vowel denotes that the foot is repeated. Thus *Bhá* signifies "two dactyls."

4. The mark used for *short* is an upright line (ˈ): and the *long* is marked ⏑ (our mark for *short*), or else resembles in shape the Persian *hamza*, or else the Bengali numeral *six*. None of these marks is in common use, as the metre is always evident to the eye.

5. Feet of *four* syllables are seldom used: these are named by adding G or L to a foot of three syllables: thus a foot of four shorts (named in Greek *proceleusmatic*) is called *Nalam*.

6. Sanscrit verse is always read with a very loud voice, in a peculiar chant, resembling the "*Cantilena*" of the ancients.†

7. In scanning, we must remember that the vowel R, occurring after a consonant (as *Nrĭ*), never lengthens the preceding vowel, as the *consonant* R would do. Thus *Vicrama* has the first syllable lengthened in quantity, while *anrĭtam* has no such change: the initial remaining short.

* An attempt to fix the Greek names in the memory, on a plan like mine, appeared in the *Classical Journal*, vol. xxix. p. 342.

† See Monk's Life of Bentley, vol. ii. p. 324. So also *Humphrey Clinker*, letter of 13th July—"Every language has its peculiar recitative," &c.

8. Metres are of two kinds: *uniform*, like that of Horace's first ode; or *changing*, like hexameter verse, which uses dactyls and spondees at pleasure.

9. The first metre that calls for notice is the *Anushtup Slocam*, or heroic verse. Herein every line has eight syllables.

Example from the tale of Nala and Damayantí, in the *Maha Bharata:*

⏑ – –   ⏑ – ⏑

Sá namascrí | tya dévébhyah | prahasya Na | lam* abravít
Pran'ayaswa | yathá s'raddham | rájan kim ca | raván'i té
Aham chaiva | hi yach chányan | mamásti va | su kinchana
Tat sarvam ta | va visrabdham | curu pran'a | yam ís'wara.

Then, bowing to the gods, who sent him there,
The smiling maid replied, " Thy wish declare,
For I, and all that I may call my own,
O noble prince, are thine; be thou my lord alone."

The line of sixteen syllables being divided into four *parts*, of four syllables in each, the first and third quarters are *free*, or devoid of rule; the second has Y (⏑ – –), followed by a free syllable; and the fourth has J (⏑ – ⏑), followed by a free syllable. Accordingly, if we use a cypher for a free syllable, the line stands thus:

0 0 0 0 | ⏑ – – 0 | 0 0 0 0 | ⏑ – ⏑ 0

This is exemplified in the four lines now given.

10. Now the second scheme deviates in the second quarter, admitting (M Y R B N) the molossus, bacchic, cretic, dactyl, and tribrach; whereas the original model admitted the (Y) bacchic alone. These five letters may be remembered by the aid of the word *Mayúra-bhánuh.*

These two schemes are perfectly easy; but the third is more refined.†

11. Each half-line has only the *first* and *last* syllables free; the intermediate *six* being subject to rule. This species is much used in plays and the more refined poems, as well as in the *Amara Cosha.* It will be perceived that no novelty occurs in the *second* quarter, which, as already stated, admits M Y R B N alone.

12. But the *first* quarter (of which the initial syllable remains free) admits M Y R T B J.

Instances.

Y Y	Hrá | diní vaj | ram astrí | syát
R Y	Pu | lómajá Sachíndrá | n'í
T Y	Sa | ptárchir ddamunáhs'u | crah
J Y	Sa | twaram chapalam túr | n'am
B Y	Ni | tyánavaratája | sram
M R	Abh | ram méghó várivá | hah
Y R	E'c | a yóctyá pushpavan | tau
R R	Vah | nér dwayór jwála kíl | au
R M	Siv | á Bhavání Rudrá | n'í

* Let it be observed, that in Sanscrit, as in ancient Latin, the final *m* is left without being elided, though followed by a vowel; and forms a short syllable.

† And I recommend the reader to pass it by for the present, reverting to it when more advanced in the art. Indeed, those alone who *compose* Sanscrit verse require these rules.

M B	Asyódyánam chaitra ra | tham
Y B	Ró | hitás'wó vàyusa | khah
R B	Cri | pít'ayónir jvala | nó
T B	Ca | rinyó bhramuh capi | la
M N	Pan | chaité déva tara | vó
Y N	Gha | na jímúta mudi | ra
R N	Vás | tósh patis surapa | tih
T N	Ca | rinyó bhramu capi | té.

The above are from the *Amara Cosha;* to which add (from the work named *Manóramá*):

M Y	Dhyá | yan dhyáyan param Brah | ma

These eighteen varieties are found in the first eight syllables, or in the first half of the heroic line.

13. In the second half, each quarter having four syllables, the last has *invariably* the amphibrach (J), followed by a final free syllable; but the *third* quarter has the first syllable free, which is followed by (M T Y B or J), a molossus, antibacchic, bacchic, dactyl, or amphibrach. Thus there are five varieties:

Specimens.

M J	Ag | ádhasyá naghá gun' | áh
T J	San | xiptaih prati samscrí | taih
Y J	Sá | hacháryach | cha cutra | chit
B J	Mám | viddhi janac átma | jám
J J	An | us'rutya yathâma | ti. (Cálidása, *Jática Chandricá.*)

The first eight and the second eight are quite independent of each other; and accordingly any one of the former eighteen may be followed by any one of the latter five modes. And we may reduce all the varieties to the following table, wherein a cypher represents the syllables that remain free from rule.

	First Half.				Second Half.				
Y Y	0	⏑ – –	⏑ – –	0	0	– – –	⏑ – ⏑	0	M J
R Y		– ⏑ –	⏑ – –			– – ⏑			T J
T Y		– – ⏑	⏑ – –			⏑ – –			Y J
J Y		⏑ – ⏑	⏑ – –			– ⏑ ⏑			B J
B Y		– ⏑ ⏑	⏑ – –			⏑ – ⏑			J J
M R		– – –	– ⏑ –						
Y R		⏑ – –	– ⏑ –						
R R		– ⏑ –	– ⏑ –						
R M		– ⏑ –	– – –						
M B		– – –	– ⏑ ⏑						
Y B		⏑ – –	– ⏑ ⏑						
R B		– ⏑ –	– ⏑ ⏑						
T B		– – ⏑	– ⏑ ⏑						
M N		– – –	⏑ ⏑ ⏑						
Y N		⏑ – –	⏑ ⏑ ⏑						
R N		– ⏑ –	⏑ ⏑ ⏑						
T N		– – ⏑	⏑ ⏑ ⏑						
M Y		– – –	⏑ – –						

Finding the description given in Mr. Colebrooke's Essay obscure, and deriving no aid from Mr. Yates's brief outline, nor from the definitions that occur in the common Sanscrit treatises on prosody, I applied for aid, in the year 1832, to a very learned bramin, who communicated to me the above canon, and the instances which I have produced in proof. But he further stated, that these rules cannot be found in any treatise on prosody, and are merely *deduced* from the usage of Cálidâsa and other poets. In like manner, Western scholars have framed modern rules, on poetical authority, for harmony in the hexameter; of which a specimen may be seen in the *Classical Journal*, vol. xxxii. p. 224. This harmony depends wholly on the taste of the writer, and modern Sanscrit poets adhere to these eighteen varieties, as being peculiarly melodious.

The various pedantic and obsolete Sanscrit names, given to varieties of the heroic metre, may be seen in Mr. Yates's Grammar, page last; and in page 157 of the 8vo. edition of Colebrooke, as edited most accurately by my very learned friend, Professor Rosen. It is sufficient to remark, that those names are wholly unknown among bramins, who denominate this metre either *Anushtubh* or *Sloca*.

The following specimen of the *poetical variety* of this metre is borrowed from the *Mágha*, as printed in page 120 of Mr. Colebrooke:

Sakhágaríyánĭ satrus' | cha | crĭtimastóhi cáryatah
Syátám amitrau mitrécha | sahaja prácrĭtáv api
Upacartr árin'á sandhir | námitrén'á pacárin'á
Upacár ápacárau hi | laxyam laxan'am étayóh, &c.

14. It only remains to be observed, that in some passages of the *Védas*, law books, and more ancient *puránas*, we occasionally find verses in this metre which are evidently erroneous: as Homer sometimes allows a hexameter to commence with a short syllable. Such verses are regarded with veneration, as free from prosodial rule, being *ársha*, or used by a rishi or prophet. In other metres also similar deviations may occasionally be found.

15. The extent of a manuscript is reckoned in these lines, so that they rate a volume as containing so many thousand times sixteen syllables; that is, so many thousand *sloca;* which, in such calçulations are denominated ग्रंथसंख्या *grandha sankhya.*

16. All syllables in Sanscrit prosody are of a definite length: none are doubtful, and there is very little poetical license.

The short vowels are *ă, ĭ, ŭ, rĭ,* &c. The long are *ā, ī, ū, rī,* &c. A short vowel becomes long by *position* (as in Latin), if followed by two consonants. Thus *să* is short, but *ă* in *sargah* (chapter) becomes long. Any vowel followed by a *silent* consonant is also lengthened. Thus the *a* preceding *h* in the same word is long. In like manner, such final syllables as *pituh, alópayan,* &c. are reckoned long.

17. The *last* syllable of every line in poetry is *defined* to be long; but (as in Latin) it is in *practice* long or short at pleasure.

18. The first class of metres to be explained is called *uniform;* because,

like the measure used in the first ode of Horace, all the lines are on one model.

19. It is usual to consider every stanza as consisting of two equal and similar parts. Each part consists of two lines; of which the first is allowed to run into the second (as happens in Horace), so that part of a word may be in one line and part in the next. Accordingly, Sanscrit grammarians look upon every stanza as having two similar halves; but in some *unequal* metres this mode causes great obscurity; which will be removed by scanning each line separately, as is the custom of Europe.

20. Elision frequently takes place; but does not in any respect differ from the mode laid down in the grammar. We shall observe, that a final *m* is, as in ancient Latin, left without elision, though followed by a vowel.

21. The different metres *in use* are known by names which never alter. One of the commonest in the language is the *Indra vajra.* The following epigram illustrates it. The feet are T T J G G.

Pushpéshu játí, purushéshu Vishnuh
Naríshu Rambhá, nagaríshu Cánchí
Nadíshu Gangá, nrivaréshu Rámah;
Caryéshu Mághah, Cavi Cálidásah.

The first of flowers is the jessamine; of beings, God; of females, Venus; of towns, Cánchí (Conjevaram, near Madras); of streams, the Ganges; of princes, Rama; the *Magha* is the first of poems; and Cálídása is the noblest of bards.

In the preface I have noticed that this metre occurs in Horace, but has the first syllable *short:* in Sanscrit, as shewn above (*Nădíshu*), the first syllable is long or short at pleasure; a license which seems to be peculiar to this metre. Some authors call this variety *Upendra vajra,* a denomination probably borrowed from the following verse in the *Gíta Govinda* (iv. 20), which is in this metre:

Smaráturám daivata vaidya hrĭdya
Twad angasangámrĭta mátra sádhyám
Vimucta bádhám curushé na Rádhám
" Upéndra-vajrád" api dárun'o 'si.

Shouldst thou, skilful as the god of medicine, release her not from her grief, with the touch of thy reviving hand, thou surely art more relentless than the " bolt of Jove."

22. Another metre in very common use is the *S'ārdúla,* or " *S'árdúla vicrídita,*" which again appears to derive its name from the following verse in the same poem; unless, as we may suspect, the poet has intentionally named the metre in a verse that uses it: *Gita Gov.* (iv. 10) :—

A'váso vipináyaté priya sakhí
    málápi jáláyaté
Tápó 'pi s'wasiténa dáva dahana
    jwálá calápáyaté
Sápi twad virahén'a hanta harin'í
    rúpáyaté há catham
Candarpó 'pi Yamáyaté virachayan
    s'árdúla vicríditam.

She lives in the forest like a wild beast, and the circle of her handmaids is as a net around her. Her sighs burn like devouring wildfire: thy absence has reduced her to the likeness of a timid fawn, while Cupid, raging as a "tiger," acts the part of the god of destruction.

The following verse occurs in Mr. Colebrooke's Essay,* and is in the *S'árdúla* metre (feet, M S J S T T G):

Gunjat cunja cut'íra caus'ica ghat'ách-
chhyútcára samvalgita-
Crandat phérava chan'd'a d'át críti bhríta-
prág bhára bhímais tat'aih,
Antah s'írn'acaram cacarcara payah
samródha cúlancasha-
Srótó nirgama ghóra gharghara ravá
Páré s'mas'ánam sarit.

(The road to this cemetery is involved in darkness; here is before me—) the river that bounds it, and tremendous is the roaring of the stream, breaking away the bank; while its waters are embarrassed among the fragments of skulls, and its shores resound horribly with the howling of shakals and the cry of owls screeching amidst the contiguous woods.—*Colebrooke.*

It will be observed that each line in this verse is thus measured:

- - - | ◡ ◡ - | ◡ - ◡ | ◡ ◡ -   M S J S
- - ◡ | - - ◡ | -   T T G.

And the *name* "S'árdúla Vicrídita," may be recollected by the aid of the following line, borrowed as above, from the *Gita Govinda:*

Candarpópi Yamáyaté virachayan
S'árdúla-vicríd'itam.

Usually, "*S'árdúlam*" is the one name.

23. The reader should observe that I have divided each line into two parts at the place where the accent falls (at the cæsura): the line being of *nineteen* syllables in length. Rhyme is never *required* in Sanscrit poetry: but occasionally a poet introduces it; as will be observed in the closing syllables of this stanza: *jáláyaté* answering to *calúpáyaté*, &c.

Malini metre (N N M, Y Y). Model (Yates, p. 364, line 1):

Dhrita madhuripu lílá *Máliní* pátu Rádhá.

Specimen. *Raghu Vams.*, V. 74:

Bhavatí virala bhactir mlána pushpó 'pahárah
Swa kiran'a parivéshó-dbhéda s'únyáh pradípáh
Ayam api cha girim nas twatprabódha prayuctám
Anuvadati s'ucasté manjuváe vác panjara sthah.

The wreaths of roses offered to thee fade away; the lamps contract the sphere of their radiance; and thy favourite parrot, in his cage, emulates our matin song that rises to break thy slumbers.

It is evident that the rhythm here deviates from the system of using three syllables in a foot, for the ear clearly points out this deviation:

Bhavatí vi | rala bha | ctir | mlána push | pó 'pahá | rah.

That is, N L, S, G, R, R, G.

* P. 141. 8vo. ed.

24. *Vasanta Tilaca* (T B J J G G—or, G G J S + S Y). Model (a line in the prosody composed by Cálidása):

Cánté *Vasanta tilacám* cavayó vadanti.

Specimen. *Raghu Vams.*, viii. 92:

Tasya prasahya hrĭdayam kila s'óca s'ancuh
Plaxapraróha iva saudha talam bibhéda
Prán'ánta hétum api tam bhishajám asádhyam
Lábham priyánugamana twarayá sa méne.

The iron of anguish entered into his soul, rending it as the wild fig rends the marble floor; for he groaned with desire to follow his lost spouse, and joyed to think his sorrow mortal beyond all human aid.

25. *Sikharin'í.* Y M N S B V.

Specimen (Yates, p. 368, No. 1.):
Carád asya bhrasht'é nanu sikharin'í dr'is'yati s'is'ah.

Specimen. *Amaru*, verse 7 (verse 6, edit. Calcutta):
Likhann ásté bhúmim vahir avanatah prán'a dayito
Niráháráh sakhyah satata ruditó chchhúna nayanáh
Parityactam sarvam hasita pat'hitam panjara s'ucais
Tav ávasthá chéyam visrĭja cat'hiné mánam adhuná.

Alas! can'st thou leave so devoted a captive to pine with hunger at thy threshold? what avail the lines written by his grief on the dust; which thou hast in sport taught to the favoured parrot in the cage? This plight is equally shameful to thee as to him.

26. All metres are divided by prosodians according to the accent. Thus the *Máliní* is divided, or has a pause, after the eighth syllable; and the *Sikharin'í* after the sixth and after the twelfth; and the *Sragdhará* (which will next be exhibited) after the seventh and fourteenth. These niceties are all pointed out in Mr. Colebrooke's "Tables;" but I omit them, because the ear will clearly recognise them.

27. *Sragdhará.* This metre has each line divided into three portions, of seven syllables in each: being M R G ... N N G .. R R G. Model (Yates, p. 374, line 4):

Múrtir gópasya Vishnór | avatu jagati vah | *sragdhará* hára hárá |

Specimen. *Amaru*, verse 1 (verse 57, edit. Calcutta):
S'rutwá nám ápi yasya | sphut'a ghana pulacam |
 jáyaté 'ngam samantád
Dr'isht'wâ yasy ánan éndum | bhavati vapur idam
 chandra cántá nucáré
Tasminn ágatya cant'ha | grahan'a sarabhasa
 stháyini prán'a náthé
Bhagná mánasya chintá | bhavati mama punar
 vajra mayyáh cadá nu.

He, the sound of whose name makes me thrill with delight through all my limbs; the sight of whose charming face makes my form melt like amber in the lunar ray: oh, when will the lord of my heart arrive; when will he cast his arms around my neck? oh, the firmness I now possess will then pass away from my melting heart.

28. *Harin'í* (N S M R S L G), seventeen syllables. Model (Yates, p. 368, No. 5):

Vyadhita sa vidhir nétrén nítwá dhruvam *Harin'í* gan'át.

Specimen (Colebr. Essays, vol. ii. p. 146):

Maran'a samayè tyactwá s'ancám pratápa nirargala-
Pracat'ita nija snéhah só 'yam sakhá pura éva té
Sutanu visrïjótcampam sampraty asáv iha pápmanah
Phalam anubhavaty ugram pápah pratípa vipâkinah.

"Fear nothing; thy friend is before thee, who, banishing terror in the moment of death, has proved his affection by the efforts of despair. Cease thy trembling. This wicked wretch shall soon feel the retribution of his crime on his own head."—*Colebrooke's version.*

Some beautiful songs in this metre will he found in Chézy's edition of the *Anthologie Erotique d'Amarou;* wherein the editor assumes the name of *Apudy,* being his own name latinized.

29. If the reader will commit to memory the single lines cited as "models," he will find them useful, as conveying the technical name. A single name will be sufficient; and where two or more are spoken of, I adhere to the one familiarly used.

30. *Vamsastha* (J T J R). Model:

Vilása Vams'astha vilam mukh ánilaih.

Specimen. *Mágha,* book i. verse 1.

1. Sriyah patih srí mati s'ásitum jagaj-
Jagan nivásó Vasudéva sadmani
Vasan dadars'á vatarantam ambarád
Hiranya garbh ánga bhuvam munim Harih.

2. Dwidhá crïtátmá kim ayam divácaró
Vidhúma rôchih kim ayam hutás'anah
Gatam tiras'chínam Anúru-sárathéh
Prasiddham úrdhwa jwalanam havir-bhujah.

When Vishnu, lord of Srí, the world to aid,
In Vasudéva's home his dwelling made,
Sudden, descending from the opening sky,
The sage, the son of Brahma, did he spy, &c.

31. *Druta Vilambita.* *Raghu Vams.,* ix. 26.

Cusuma janma tató nava pallavás
Tadanu shat'pada kókila kújitam
Iti yathácramam ávirabhún madhur
Drumavatím avatírya vanasthalím.

First came the birth of flowers, then the fresh sprout, then the notes of the bee and the cuckoo, proclaim advancing spring, descending into the woody recesses dense with trees.

The model is (N B B R, Yates, p. 358, No. 9):

Druta vilambita cháru viháran'am.

32. *S'álìní.* *Raghu Vams.,* ix. 64 (M T T G G):

Nirghát ógraih cunjalínán jighánsur-
Jyánirghóshaih xóbhayámása sinhán

Núnam téshám abhyasúyá paró bhúd
Víryódagré rája s'abdé mrľgéshu.

Eager to smite the lions that crouched amid the thick forests, he roused them with the sound of his bow, terrible as the stormy blast; for he envied them the royal rank they enjoy, acquired by distinguished courage.

The model is as follows (Yates, p. 356):

Punsám sraddhá *S'álini* Vishn'u bhactih.

33. It may be worth while to explain here the method of finding the name of a metre, in the Tables given by Mr. Colebrooke and Mr. Yates. For instance, we meet with a verse like the above, and wish to discover the name. By scanning, we find the feet to be M T T G G; total eleven. We accordingly turn to the eleventh "genus" (Yates, p. 354, Colebr. Essays, vol. ii. p. 160), wherein the metre, containing "a molossus, two antibacchics, and a spondee," is numbered and named Salini.—To discover the name in Yates, turn to p. 424, where xi. 4 is correctly called *S'álini.* Mr. Yates has thus inconveniently separated the names from the metres. Mr. Colebrooke calls this the fifth species, not the fourth. Neither number merits notice: Mr. Colebrooke has still further obscured the inquiry, by classing the eleventh as the sixth, the twelfth as the seventh genus, and so forth.

Section II.

On fixed Metres, *not* uniform in all the Lines.

34. The uniform metres are numerous, but present no difficulties; I shall, therefore, pass on to the more complicated forms, and afterwards return to further species which are uniform.

Some fixed metres are on one form in the *even* lines, and another in the *uneven*: just as in Horace; I. 8.

Lydia, dic, per omnes
Te deos oro, Sybarin cur properas amando
Perdere? cur apricum
Oderit campum, patiens pulveris atque solis?

35. Here we see that the second part of the verse is precisely similar to the first couplet. So also in English, to borrow an instance from Milton:

The oracles are dumb, No voice or secret hum
Runs round the arched roof with words deceiving,
Apollo from his shrine, Can no more divine,
With hollow shriek the steep of Delphi leaving, &c.

Here the first half is parallel to the second, as is the case in most of our metres used in songs. Such are called "*Ardha sama vrittáni,*" or half-equal metres; and, for want of proper explanation, have been considered very difficult.

36. The first to be noticed is the *Pushpitágram,* which is thus scanned:

N N, R Y	⏑ ⏑ ⏑	⏑ ⏑ ⏑		– ⏑ –	⏑ – –
N J L, R Y	⏑ ⏑ ⏑	⏑ – ⏑	⏑	– ⏑ –	⏑ – –
N N, R Y	⏑ ⏑ ⏑	⏑ ⏑ ⏑		– ⏑ –	⏑ – –
N J L, R Y	⏑ ⏑ ⏑	⏑ – ⏑	⏑	– ⏑ –	⏑ – –

Here the first and third lines have twelve syllables, while the even lines have thirteen. The latter half of all the lines will be found uniform. The following example occurs in a ballad:

Paripatati pa- | yónidh'au patangas
Sarasiruhám uda- | réshu matta bhringah
Upavana taru- | cót'aré vihangó
Yuvati janéshu s'a- | nais' s'anair Anangah.

When day into the western wave
So gently sinks,
The bee into the opening bud
As gently slinks;
Then into secret nest the dove
Gently retires,
And Cupid stirs in maiden's breast
His gentle fires.

The seventh book of the *Magham* opens in this metre. Thus also in the *Raghu Vamsam*, ix. 70:

Sa lalita cusu | maprabála s'ayyám
Jwalita mahaushadhi | dípicá sa náthám
Nara-patir ati | váhayám babhúva
Cwachid a saméta pa | richchhadas triyámám.

The prince, without his retinue, passed the night in a sequestered spot, reposing on a bed of leaves and blossoms, illumined by wildfire alone.

It is evident that this melodious metre is easy enough: the name may be recollected by the assistance of the following specimen, borrowed by Mr. Yates, page 382, No. 6, from *Gangádása*: it is only a half-verse:

Sphita ruchira vi | lása Pushpitágrá
Vraja yuvatí vrata | tí Harér mudé 'bhút.

Mr. Colebrooke's statement (pp. 164-5) is so obscure, that Stenzler (as it appears from the last page of his *Raghu Vamsam*) could not thoroughly comprehend his enigmatical expressions. That learned German also notices the puzzle arising from using (*pondus*) '*heavy*,' for a *long* syllable.

See further instances in the *Raghu Vamsam*, v. 76, vi. 86, and ix. 71.

37. A variety of this metre is called *Aupachchhandasicam*, and I shall venture to divide the line as I have above done, so as to show that in reality there is but little difficulty. Yet so obscure is the routine pursued by brahmins, that the pandit who first assisted me gave up these metres as devoid of intelligible principle:

Aupachchhandasicam.

1st and 3d lines	⏑ ⏑ –	⏑ ⏑	– ⏑ –	⏑ – –	S L L, R Y
2d and 4th	⏑ ⏑ –	– ⏑ ⏑	– ⏑ –	⏑ – –	S B, R Y

Here we see that the latter part is uniform in all the lines. The following instance occurs in the *Raghu Vamsam*, ix. 66:

Chamarán pari | tah pravartitá s'wah
Cwachid ácarn'a vi | crísht'a bhalla varshí
Nrípatín iva | tán viyójya sadyah
Sita bála vyaja | nair jagáma s'ántim.

38. It is needless to explain this metre further, as it is quite uniform. Mr. Colebrooke, p. 80, has noticed that this is the metre used in the last canto of the *Mágham,* where the commentator uses these words, " *Sarge' smin aupachchhandasicam vrïttam, Vaitálíyé gurv ádhicyát.*" That is, " this canto is in the metre called *Aupachchhandasicam,* formed by adding a long syllable to the *Vaitálíyam.*" The *Vaitálíyam* is as follows:

Lines 1 and 3	S L L, R L G	⏑ ⏑ –	⏑ ⏑	– ⏑ –	⏑ –
2 and 4	S B, R L G	⏑ ⏑ –	– ⏑ ⏑	– ⏑ –	⏑ –

But the last syllable of each line is, as usual, long or short at pleasure: so, instead of R L G, we may find R L L. According to the European method, each line is scanned separately; but the Sanscrit method runs the couplet into one line, and thus makes the scanning more difficult to the beginner.

39. The *Vaitálíyam* is exemplified in the *Raghu Vamsam,* b. viii. v. 1, &c., as follows:

1.	Atha tas | ya vi	váha cau | tucam
	Lalitam | bibhrata	évapár | thivah
	Vasudhám | api	hastagá | miním
	Acaród | Induma	tím ivá | parám.
2.	Duritair | api	cartum át | masát
	Prayatan | té nrïpa	súnavó | hi yat
	Tad upa | sthitam	agrahíd | Ajah
	Pitur á | jnéti na	bhógatrïsh | n'ayá.
3.	Anubhú | ya va	s'isht'hasam | bhrïtaih
	Salilais | téna sa	hábhishé | chanam, &c.

40. Here it will be observed, that the metre varies only in one foot; that is, that in the *even* lines, the second foot is a dactyl; but in the odd lines, has two short syllables.

41. Here we see that each line terminates in (R L G) a cretic and iambus. But if, instead of these feet, a dactyl and spondee are used, then the metre is called *Apatálica.* Such is Mr. Colebrooke's statement, page 78; but no instance is adduced, and I have met with none.

42. In concluding the " half-uniform " metres, it is proper to notice that the subject has been obscured by Sanscrit prosodians, who assert that the *former half-line* admits various forms, by uniting two longs into one short, and so forth; but I have not met with these refinements in the classical poems which have been mentioned.

43. The various species, or varieties, noticed in Mr. Colebrooke, p. 155, and Mr. Yates, pp. 394-395, may be looked upon as mere conceits, until poetical authority for their use can be produced.

Section III.

On the *A'rya* Metre.

44. This metre admits any feet that *equal* a spondee: thus, one long being equal to two shorts, the admissible feet are (G G, B, J, S, N L) the spondee, dactyl, amphibrach, anapæst, and proceleusmatic.

45. The verse consists of two equal halves: each half has one line of three feet and one line of five. Thus in the Gíta Góvinda, ix. 1:

1 2 3 Atha tám | Manmatha | khinnám	S, B, GG,
4 5 6 7 8 Ratirasa | bhinnám | vishâda | sampan | nám	NL, GG, J, GG, G
1 2 3 Anuchin | tita Hari | charitám	S, NL, S
4 5 6 7 8 Calahán | taritám | u | vácha ra | hah sakhí.	S, S, L, B, B

46. In the sixth seat the amphibrach (J), or the proceleusmatic (NL a foot of four shorts), or a *single short syllable*, may be used at the poet's option: but no other feet are admissible. In the eighth, a single syllable, either short or long, may be used; as is shewn in the first couplet above. In the last word the poet has used (R) a cretic (- ᴗ -); but as the last syllable is *free*, this is reckoned as a dactyl.

47. The amphibrach (J) can never be used in the *uneven* places: *viz.* 1, 3, 5 and 7. It is rarely used in the 4th; and, as it ends in a short, it is excluded from the 8th, which requires a long termination.

48. The final syllable of each half ought to be long, but this is shortened at pleasure.

49. In Horace we find a metre named after Asclepiades, as follows:

	Feet.
1 2 3 Quem tu | Melpome | ne semel	G G, B, B
4 5 6 7 8 Nascen | tem placi | do | lumine videris	G G, B, G, B B

which proceeds nearly on the same principles as are found in the *A'rya.* But this is an *uniform* metre; uses a *long* monosyllable in the sixth foot, and closes with a dactyl: thus the termination is *short.* With these restrictions, the Latin metre is less harmonious than the *A'rya;* and is more difficult to compose.

50. The few rules now given will explain every variety of the *A'rya;* which in the native prosodians is rendered singularly difficult by the number of names which are fruitlessly used for varieties of the verse. All these names may be found in Mr. Colebrooke and in Mr. Yates; but never having found a single bramin who familiarly knew either the names or their import, I venture to limit my statements to the rules which are in use: all the rest being no better than fictions.

51. This part of the subject has been obscured by using the word (*mâtra*) 'instants,' instead of (*laghu*) 'short' syllables: for the commentators call those "instants," two of which may be combined (as shewn in the *Arya* metre) into one long; denominating those alone "short" which (as in the *S'ardúla* and other *uniform* metres) never suffer such change. To use two names for one object appears to be needless; and I notice the phrase "*mátra*" only because preserved by Mr. Colebrooke and Mr. Yates.

52. The following verses in the *A'rya* metre will illustrate the varieties that occur:

Gíta Govinda, vi. 1.

Atha tám | gantum a | sactám	S, B, GG,
Chiram anu | ractám | latá-grí | hé drish | twa	NL, GG, J, GG, G.
Tach chhari | tam Gó | vindé	B, GG, GG
Manasija | mandé | sa | khí prá | ha.	NL, GG, L, GG, L

53. In this instance, we see that, in the sixth place, the amphibrach (J) is used: this species is called *A'rya Gíti,* as the editor has pointed out in the preface. I may here remark, that Mr. Colebrooke (Essays, p. 73) has accidentally said that, in this variety, "the *eighth* foot is completed" (that is, J is used instead of a monosyllable); whereas the *sixth* foot is the one in question.

54. The following specimens occur in *Bhartríhari;* and one is here adduced, because Professor von Bohlen entertained a doubt as to the scansion (*Præf.*, p. xviii.).

Bhartríhari, i. 37.

Saha cá | ra cusuma | késara	S, NL, B
Nicarabha | rámó | dabhúchi | ta digan | té	NL, GG, J, S, G
Madhurama | dhu vidhura | madhupé	NL, NL, S
Vimadhau | casyana | bha | védut | cant'há.	S, B, L, GG, GG

Ibid., i. 100.

Yad yas | ya násti | ruchiram	GG, J, S
Tatrá | syaiva | sprího ma | nó jné | 'pi	GG, GG, J, GG, L
Raman'í | épisú | dhám sau	S, B, GG,
Namanah | cámah | sa | rójin | yáh.	S, GG, L, GG, G

Id. (*Níti*), ii. 30.

Yada ché | tanópi | pádaih	S, J, GG
Sprísht'ah | prajvala | ti | savitur a | cántah	GG, B, L, NL, GG
Tat té | jasví | purushah	GG, GG, S
Paracríta | nícrítam | ca | tham saha | té.	NL, S, L, B, G

55. In the same volume, other verses in this metre are pointed out by the editor as incorrect in scansion; which must remain so until other manuscripts are collated.

56. Sir William Jones, in his "Supplement to the Essay on Indian Chronology" (Works, vol. i.), has cited passages in this metre from an astronomical work; and has attempted to give an idea of the *A'rya* metre in the Latin language. We may well regret that that illustrious genius, who evidently understood the laws of this metre, has defined it in expressions so very obscure: and Mr. Colebrooke's words, already referred to, are yet more enigmatical.

57. In the sixth foot, the proceleusmatic (N L) rarely is used in Sanscrit; the following instances occur in Mr. Yates, p. 389:

Bríndá | vané sa | lalitam
Calpa | druma cán | *da nihita* | tanu yash | t'ih

* * * * * *
* * * * * *

Pumsám | calicá | la vya-
la hatá | nám nást | *yupahatir* | alpá | pi.

58. But it is common enough in the modern poetry of the Telugu language; as follows:

1. Tela tela | végud'u | bulugulu
Calacala | balucan | *ga gajamu* | *cannulu | dán ai
Tela tela | véguççu | dammula
Cheliyall | anayuda | *ya sikhiri* | *sikharamb' | ekken.

In the following, J alone is used in the sixth seat:

2. Zunnulu | gala yad'u | vulu mahi
Dunnaca | vittaca | *phalinçu* | *tórapu | modavul
Çann ava | si pálu | biducunu
Vannega | nela nela | *cu mud'u* | *vánalu guriyan.

1. The dawn awoke, melodious notes
Burst forth on every spray;
While gently, o'er the brightening hill
Arose the orb of day.

2. Within the honey-dropping woods,
Spontaneous harvests rise;
The kine pour forth their milky floods,
And bounteous are the skies.

The rhyme in this language is very peculiar: the four lines are alike in the *second* syllable; and, in the even verses, the initial of the fourth (seventh) foot rhymes to the (fourth) beginning of the line. This variety is called *Canda Padyam*, and is the favourite metre in all the larger Telugu poems.

59. In all the varieties of the *A'rya* metre, we should notice that the amphibrach (J) is uniformly *excluded* from the *uneven* feet.

Section IV.

On Extraordinary Metres.

60. The following metres belong to the "half-equal" class, but present no difficulties: the first and third lines being uniformly on one model, and the even lines on another. The names are not to be found in Colebrooke or Yates. All such metres are called *Upajáti*, or 'Varieties.'

Lines 1st and 3d	◡ ◡ – ◡ ◡	– ◡ – ◡ –	S L L + R L G
Lines 2d and 4th	◡ ◡ – – ◡ ◡	– ◡ – ◡ –	S B + R L G

Specimen from *Bháravi*:
Sahasá vida | dhítana criyám
Avivécah param | ápadám padam
Vr'ín'até hi vi | mrís'ya cárin'am
Gun'a lubdhá swayam | éva sampadah.

61. Another sort occurs in the *Bhágavatam*, book x. part 1st. The lines stand thus:

1st and 3d	◡ ◡ ◡ – ◡ ◡	– ◡ ◡ – –	N B + B, G G
2d and 4th	– ◡ – ◡ ◡ ◡	– ◡ ◡ – –	R N + B, G G

Sarasi sárasa | hansa vihangah
Cháru gíta hríta | chétasa étya
Harim upásata | té yata chittáh
Hanta mílita dri | s'ó dhríta mauna.

62. The measured prose, called *Dand'acam*, is yet more unlimited, and is accordingly named after an interminable forest, which is as celebrated in India as the groves of Academus were in Greece. This metre is defined (Colebrooke, p. 130) as having certain numerical limits; a shorter extent having one appellation, while another is given to prose of greater extent. All these names are, I believe, obsolete; and in printing a passage of *Dand'acam*, we shall find it convenient to break it into lines having five or six feet in each. Thus, to copy a passage from Colebrooke, p. 144:

Prachalita cari | crÏtti | paryanta | chanchan, &c.

Here we see that the paragraph commences with six short syllables and an amphibrach; after which there is a succession of two long syllables and one short. One long syllable is added at the close. In fact, this is merely a kind of chant, or blank verse.

Section V.

On the Uniform Metres; resumed.

We will now return to the uniform metres, and close the present essay with the following specimens.

63. The *Mandácránta* metre is composed (with three pauses in the line) of a molossus and long syllable; a tribrach and anapæst; then two anapæsts and a long syllable. Or, in the more compendious notation of India, M G + N S + R R G. If the line be scanned with feet of three syllables, as is usual in Sanscrit, it will be thus expressed: M B N T T G G. Of this, the model (Yates, p. 368) runs thus:

Mandácrántá tad anu niyatam vas'yatám éti bálá.

In this metre, Cálidása composed his unrivalled *Mégha Dúta*, of which I shall adduce a passage (verse 81), with the excellent version by Professor Wilson:

Tanví s'yámá s'ikhara das'aná pacwa bimbá dhar ósht'í
Madhyé xámá chakita harin'í préxan'á nimna nábhih
S'rón'í bhárád alasa gamaná stóca namrá stanábhyám
Yá tatra syád yavati vishayé s'r'isht'ir ádyai vadhátuh.

There, in the fane, a beauteous creature stands,
The first best work of the Creator's hands,
Whose slender limbs inadequately bear
A full-orb'd bosom and a weight of care;
Whose teeth like pearls, whose lips like cherries* shew,
And fawn-like eyes still tremble as they glow.

64. The same metre is employed in the following epigram; wherein I have divided the lines according to the accent:

Gandhád'hyá sau | jagati viditá
kétakí swarn'a varn'á
Padmá bhrántyá | rasica madhupah
pushpa madhyé papáta

* In the original, *Bimbas*, which I venture to change for the equivalent English metaphor.

Andhí bhútah | cusuma rajasá
cant'aca chhinna paxah
Sthátum gantum | dwayam api sakhé
naiva sactó dwiréphah.

The bee entered the kétaki (a beautiful yellow flower, full of fine pollen), mistaking it for the golden lotus; she fell in, and the dust blinded her eyes, and her wings were rent by the thorny stamina: it is misery to remain, and impossible to escape.

64. *Tót'aca* तोटक This consists of four (S) anapæsts, as in this model (Yates, p. 358, No. 5):

Mudi *tó* | *t'a ca*lé | rapané | tum agham.

Here we see a prosodian driven to divide words in a curious mode, so as to preserve the technical name of a verse. Yet these memorial lines are convenient as an aid in recollecting the names of metres.

Specimen. *Raghu Vams.*, viii. 90:
Sa tathé | ti viné | tur udá | ramatéh
Prati grïh | ya vachó | visasar | ja munim
Tad alabdha padam hrïdi sóca ghané
Prati yátam ivántacam asya guróh.

The prince bowed to the revered instructor, and let the hermit depart: but his words entered not his grief-stricken heart, and returned, as it were, to him who spoke them.

66. *Radh'óddhata* (R N R L G). Model (Yates, p. 356, No. 8):
Krishna vénú ninadai Rathóddhatá.

An instance will be found in the *Raghu Vamsam*, book ix. verse 68. This may be exemplified in the following epigram, wherein are summed up the seven ***excusable*** errors, to which transcribers of manuscripts are liable:

[1] Bindu, [2] durlipi, [3] visarga, [4] dírghicá
[5] S'r'inga, [6] pancti-[7] pada-bhéda dúshan'am
Hasta-véga-jam, a-buddhi-púrvacam
Xantum arhata niríxya sajjanáh.

Errors with regard to (1) the nasal dot, (2) illegible writing, (3) the mark or accent expressing H, (4) the upright mark expressing A, (5) the mark for ऋ, *viz.* कृ, (6) missing a line, or (7) a word. All are unintentional slips of the pen, and should be pardoned.

Here the poet claims undeserved indulgence for aberrations by which the perverse negligence of transcribers deteriorates every work in the language.

67. *Príthvi* (J S J S Y L G). Model (Yates, p. 368):

Duranta | danujé | s'warapra | caradus | tha *Pr'ithví* | bharam.

Specimen. Part of a song, extracted from a comedy.
Alam Camala janmaná! Camala lóchanen ápy alam!
Manóbhava viródhina, vishama lóchanén ápy alam!
Pratixan'a vijrïmbhanád ubhaya báhu cúláncasha
Stana trŭtitá canchucam namata yauvanam yóshitám!

68. The *Swágatá* metre (R N B G G). Model (Yates, p. 356):
Swágatá daracarah sura vargah.

Specimen. ***Raghu Vams.***, ix. 73.

Cumbha púran'a bhavah pat'ur uchchair
Uch chachára ninadó 'mbhasi tasyáh
Tatra sa dwirada vrïnhita s'ankí
Sabda pátinam ishum visasarja.

The prince heard a soft clear sound on the wave, caused by filling a vase with water; but he supposed it to be an elephant drinking, and loosed his whizzing dart.

69. It does not appear worth while to extend the present essay to further varieties of uniform metres. The reader already perceives that uniform metres are governed by the ear, as tunes; and when an unusual metre is used, the name is generally specified in the margin. The name of each will be found in Mr. Yates's volume, which is a republication of the treatise composed by Gangá Dás. This prosodian, equally devout and pedantic, has composed every specimen so as to convey the praises of the god Vishnu.

70. Sanscrit prosodians have extended their rules to certain descriptions of *prose* called *Chúrnica,* and *Vachanam :* but, according to European ideas, these modes are quite independent of prosody. And they even include remarks on *style,* which evidently has no necessary connexion with orthography. These refinements may be seen in Mr. Colebrooke (p. 133) and Mr. Yates.

71. The ancient metres peculiar to the *Védas* are very briefly noticed by Mr. Colebrooke: and the most learned brahmins confess, that no fixed principles can be discerned. All that can be known regarding this very obscure subject will be stated, as I am led to hope, in Professor Rosen's forthcoming edition of the *Rig Veda Samhita :* wherein, at least, we shall find all that can be ascertained by genius, industry, and sound learning. Like the metres used in Hebrew poetry, as explained by Bishop Lowth, these in all probability are, like religious *chants* in English or Latin, quite different from secular metres.*

72. The *Pracrita* metres do not fall within the scope of the present essay. Very slightly mentioned by Mr. Colebrooke, they have been fully discussed by the very learned *Lenz,* in his edition of the *Urvasia* of *Calidas.*

73. The *musical* measures have been described with great critical acumen in Professor *Lassen's* edition of the *Gíta Govinda:* but musical notation appears necessary to the full illustration of the subject; and the little that has been done towards this may be seen in Sir William Jones's ingenious treatise on the Musical Modes of the Hindus. To our ear, the musical metres of India seem as wholly lost as those of Attica.†

74. And totally different from all the above are the prosodial systems peculiar to the living languages of Southern India. In all these, Sanscrit

* There are some peculiar phrases used in the prosody of the Vedas. For instance, *Pluta ;* which is defined as "a long compounded of three shorts." This simply means a long syllable, and in prosody is represented as such: but in strictness it is a prolonged sound or quaver, as that of a vocative. It is called *three* shorts, to distinguish it from the common guru (see sect. 3) which is defined as equalling two shorts.

† Indeed, the musical modes are so independent of prosody, that the word Krishna, from even becomes short in the first syllable, and *vice versâ* as regards some other words.

forms, as usual, the basis of learning: but a double metrical system is used; one, wherein the *Sardula*, the *Arya*, and a very few more metres, are borrowed from Sanscrit; the other, wherein Sanscrit knowledge is wholly unavailable; for the metres proceed on peculiar principles, and uniformly require rhyme. Proofs of this will be found in Beschi's High Tamil Grammar, and in Brown's Prosody of the Telugu and Sanscrit Languages, printed at Madras in 1827; and the subject is noticed here lest the reader should imagine that the Sanscrit and Pracrit systems form a key to the refinements peculiar to the languages of the Indian Peninsula.

75. It has now been shewn that Sanscrit prosody is not so difficult as the systems found in Greek, Latin, or other languages, whether ancient or modern; and a little attention to it will greatly facilitate the progress of the student. Its importance to the critical scholar does not need much proof. In Monk's Life of Bentley (vol. ii. p. 219), the learned biographer has the following apposite remarks:

76. " The good sense of Hare shewed him how essential was a knowledge of prosody for the correction of the author's text, and the rejection of emendations made by critics who were ignorant or regardless of the metre. Nor are these the only fruits to be derived from this branch of knowledge. Every one is sensible of greater pleasure in the perusal of a poet, and recollects him better, when his ear recognises the harmony of numbers, than if he were to read the verses as mere prose."

77. If, then, an acquaintance with this branch of orthography assists elocution, conveys the melody, and elucidates the intent of the writer, it furnishes a yet more important aid in those passages wherein it enables us to detect omissions and spurious insertions. These occur in nearly all Sanscrit manuscripts, and often impede the progress of the reader.

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